Index to Volume 39

A

Aarnion sisarukset: Hämen polkka (The Aarnio Family Band: Finnish Folk Music from the 1930's) (Kaustinen Finland: Folk Music Institute KICD 28), rev. by CARL RAHKONEN, 2:338–40.

Afghanistan: Le rubâb de Hérat (VDE CD-699), rev. by MARK SLOBIN, 1:172–74.

Afternoon Rāgas: Bhīmpalāsrī, Multānī (Raga-211) rev. by STEVEN SLAWEK, 3:514–17.

Ajoy Chakrabarty, Vocal (India Archive Music IAM-CD 1004), rev. by DAVID ROCHE, 2:327–33.

ALÉN, OLAVO, "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:55–71.

Anthology of Modern Koto Music. Volume 6. *The Music of Ishigaki Seizan* (Victor VXCD-2006), rev. by ELIZABETH FALCONER, 1:167–70.

Australia: Goyulan: The Morning Star. An Aboriginal Clan Series from North Central Arnhem Land (EMI Australia AIAS/18), rev. by ELIZABETH MACKINLAY, 3:509–11.

B

BAKAN, MICHAEL B., revs of *Gamelan Batel Wayang Ramayana* (CMP CD 3003) and *Gamelan Semar Pegulingan Saih Pitu: The Heavenly Orchestra of Bali* (CMP CD 3008), 2:321–24.

BANDERA, MARK JAROSLAV, *The Tsymbaly Maker and His Craft*, rev. by BRIAN CHERWICK, 3:495–97.

BARON, ROBERT and NICHOLAS R. SPITZER, *Public Folklore*, rev. by LAURIE KAY SOMMERS, 3:491–93.

BARWICK, LINDA, revs of *Il concetto di musica: Contributi e prospettive della ricerca etnomusicologica*, by FRANCESCO GIANNATTASIO, and *Il maggio drammatico: Una tradizione di teatro in musica*, TULLIA MAGRINI, ed. 2:286–90.

Bénin: Rhythmes et chants pour les vodun (Archives Internationales de Musique Populaire, Geneva), rev. by LOIS E. WILCKEN, 2:313–15.

BERMAN, JOAN, rev. of *A Guide to Early Field Recordings (1900–1949) at the Lowie Museum of Anthropology* by Richard Keeling, 1:132–33.

BOYER, HORACE CLARENCE, rev. of *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church* by MICHAEL W. HARRIS, 2:295–97.

BOYES, GEORGINA, *The Imagined Village: Culture, Ideology, and the English Folk Revival* rev. by ELAINE BRADTKE, 3:500–502.

BRADTKE, ELAINE, rev. of *The Imagined Village: Culture, Ideology, and the English Folk Revival* by GEORGINA BOYES, 3:500–502.

BRINNER, BENJAMIN, "Cultural Matrices and the Shaping of Innovation in Central Javanese Performing Arts," 3:433–56.

BUCHANAN, DONNA A., "Metaphors of Power, Metaphors of Truth: The Politics of Music Professionalism in Bulgarian Folk Orchestras," 3:381–416.

Buddhadev Das Gupta, Sarod (India Archive Music IAM-CD 1006), rev. by DAVID ROCHE, 2:327–33.

BURMAN-HALL, LINDA, revs. of *Khmer Classical Dance Songbook* by AMY CAITLIN, with SAM-ANG SAM and CHAN MOLY SAM 3:508–10, and *From Angkor to America: The Cambodian Dance and Music Project of Van Nuys, California, 1984–1990* by AMY CAITLIN, 3:538–40.

C

CAITLIN, AMY, *Khmer Classical Dance Songbook* (with SAM-ANG SAM and CHAN MOLY SAM), rev. by LINDA BURMAN-HALL, 3:508–10, and *From Angkor to America: The Cambodian Dance and Music Project of Van Nuys, California, 1984–1990*, rev. by LINDA BURMAN-HALL, 3:538–40.

Cambodge/Cambodia: Musiques de l'exil/ Music of the Exile (VDE-Gallo VDE CD-698), rev. by TERRY E. MILLER, 2:333–35.
CAPWELL, CHARLES, rev. of *Shâhjahân Miah: chants mystiques bâuls du Bangladesh dans la tradition de l'ordre Lâlan Shahi* (la Maison des Cultures du Monde), 2:324–25.
"Chant and Spell: Sonemic Contrasts in a Melpa Ritual Sequence," by ANDREW STRATHERN, 2:219–28.
CHARLES KEIL, Rejoinder, 1:97–100.
CHERWICK, BRIAN, rev. of *The Tsymbaly Maker and His Craft*, by MARK JAROSLAV BANDERA, 3:495–97.
"The Classical Musics of Cambodia and Thailand: A Study of Distinctions," by TERRY E. MILLER and SAM-ANG SAM, 2:229–44.
CORNELIUS, STEVEN, rev. of *Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica* (Smithsonian/Folkways CD SF 40412), 3:517–19.
COWDERY, JAMES R., Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report, J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:73–74.
COWDERY, JAMES R., rev. of *From Shore to Shore: Traditional Irish Music in New York City*, 2:357–59.
COX, DONNA McNEIL, rev. of *We'll Understand It Better By and By* by BERNICE JOHNSON REAGON, 2:292–94.
CROSS, BRIAN, *It's Not About Salary: Rap, Race, and Resistance in Los Angeles*, rev. by ROBERT WALSER, 3:493–95.
"Cultural Matrices and the Shaping of Innovation in Central Javanese Performing Arts," BENJAMIN BRINNER, 3:433–56.

D

Dave Taras: Yiddish-American Klezmer Music: 1925–56 (Yazoo 7001), rev. by ALEX LUBET, 1:160–62.
Drums of Defiance: Maroon Music from the Earliest Free Black Communities of Jamaica (Smithsonian/Folkways CD SF 40412) rev. by STEVEN CORNELIUS, 3:517–19.
DYER, JOSEPH, rev. of *Re-Envisioning Musical Cultures: Ethnomusicology in the Study of Gregorian Chant* by PETER JEFFEREY, 3:502–5.

F

FALCONER, ELIZABETH, revs. of *Anthology of Modern Koto Music*. Volume 6. *The Music of Ishigaki Seizan* (Victor VXCD-2006), and *Like a Bird. Satsuki Odamura with Ian Cleworth, Riley Lee, Cleis Pearce, Kazue Sawai* (Tall Poppies Records), 1:167–72.
Feelin' Good. Jessie Mae Hemphill (High Water LP 1012), rev. by EDDIE S. MEADOWS, 1:153–54.
FELDMAN, WALTER, rev. of *Demetrius Cantemir, The Collection of Notations. Part I: Text*, WRIGHT, OWEN, ed. 1:146–50.
Flights of Improvisation (LYRCRD 7416), rev. by GORDON THOMPSON, 2:325–27.
From Angkor to America: The Cambodian Dance and Music Project of Van Nuys, California, 1984–1990, by AMY CAITLIN, rev. by LINDA BURMAN-HALL, 3:538–40.
From Shore to Shore: Traditional Irish Music in New York City, rev. by JAMES COWDERY, 2:357–59.

G

Gamelan Batel Wayang Ramayana (CMP CD 3003), rev. by MICHAEL B. BAKAN, 2:321–24.
Gamelan Semar Pegulingan Saih Pitu: The Heavenly Orchestra of Bali (CMP CD 3008), rev. by MICHAEL B. BAKAN, 2:321–24.
GERBERG, MIRIAM, rev. of *Jewish Musical Traditions*, by AMNON SHILOAH, 1:150–52.
GIANNATTASIO, FRANCESCO, *Il concetto di musica: Contributi e prospettive della ricerca etnomusicologica*, rev. by LINDA BARWICK, 2:286–90.
GRAU, ANDRÉE, rev. of *Ten Lectures on Theories of the Dance*, by DRID WILLIAMS, 1:139.
GRAY, JUDITH, Briefly Noted, 2:304–8.
GREENE, VICTOR, *A Passion for Polka*, rev. by RICHARD MARCH, 2:298–301.

H

HANSEN, KATHRYN, *Grounds for Play: The Nautanki Theatre of North India*, rev. by FRANK J. KOROM, 2:282–85.
HARRIS, MICHAEL W., *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church* rev. by HORACE CLARENCE BOYER, 2:295–97.
HARWOOD, DANE L., Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Partici-

patory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:74–77.

HASSELAGER, RIGMOR, rev. of *Traditional Greenlandic Music* by MICHAEL HAUSER, 3:497–99.

HAUSER, MICHAEL, *Traditional Greenlandic Music*, rev. by RIGMOR HASSELAGER, 3:497–99.

HAWES, BESS LOMAX, "Reminiscences and Exhortations: Growing Up in American Folk Music," 2:179–92.

Hezekiah and the House Rockers (High Water LP 1011), rev. by EDDIE S. MEADOWS, 1:153–54.

I

IJZERMANS, JAN J. "Music and Theory of the Possession Cult Leaders in Chibale, Serenje District, Zambia," 2:245–74.

J

JAIRAZBHOY, N. A. *Hi-Tech Shiva and Other Apocryphal Stories*, rev. by STEPHEN SLAWEK, 1:136–39.

JEFFEREY, PETER, *Re-Envisioning Musical Cultures: Ethnomusicology in the Study of Gregorian Chant*, rev. by JOSEPH DYER. 3:502–5.

The JVC Video Anthology of World Music and Dance, rev. by JOANN W. KEALIINO-HOMOKU, 2:346–53.

The JVC Video Anthology of World Music and Dance, rev. by BEN LEVIN, 2:353–57.

The JVC Video Anthology of World Music and Dance, Vols. 1–15, rev. by DEBORAH WONG, 3:523–32.

K

KAPTAIN, LAURENCE, *The Wood That Sings: The Marimba in Chiapas, Mexico*, rev. by SERGIO NAVARRETE, 2:279–82.

KEALIINOHOMOKU, JOANN W., rev. of *The JVC Video Anthology of World Music and Dance*, 2:346–53.

KEELER, WARD, *Javanese Shadow Puppets*, rev. by SUMARSAM, 1:143–46.

KEELING, RICHARD, *A Guide to Early Field Recordings (1900–1949) at the Lowie Museum of Anthropology*, rev. by JOAN BERMAN, 1:132–33.

KEIL, CHARLES, *Polka Happiness* rev. by RICHARD MARCH, 2:298–301.

KEIL, CHARLES, "The Theory of Participatory Discrepancies: A Progress Report," 1: 1–19.

Khmer Classical Dance Songbook, rev. by LINDA BURMAN-HALL, 3:508–10.

KIPPEN, JAMES, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:77–78.

KIRSHENBLATT-GIMBLETT, BARBARA, "Theorizing Heritage," 3:367–80.

KISLIUK, MICHELLE, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:79–80.

KOROM, FRANK J., rev. of *Grounds for Play: The Nautanki Theatre of North India* by KATHRYN HANSEN, 2:282–85.

L

LAOS: Traditional Music of the South/LAOS: Musique traditionnelle du sud (Auvidis D-8042), rev. by TERRY E. MILLER, 1:162–65.

Lauluja lännen kultalasta: Finnish American Recordings 1907–1938 (Kaustinen Finland: Folk Music Institute KICD 25), rev. by CARL RAHKONEN, 2:338–40.

LEVIN, BEN, rev. of *The JVC Video Anthology of World Music and Dance*, 2:353–57.

Like a Bird. Satsuki Odamura with Ian Cleworth, Riley Lee, Cleis Pearce, Kazue Sawai (Tall Poppies Records), rev. by ELIZABETH FALCONER, 1:167–72.

LINDSAY, JENNIFER, *Javanese Gamelan: Traditional Orchestra of Indonesia*, rev. by SUMARSAM, 1:143–46.

LOCKE, DAVID, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:80–82.

LUBET, ALEX, revs. of *rhythm + jews—The Klezmatics* (Flying Fish FF 70591) and *Papirossn: Talila Chant le Yiddish* (Le Chant du Monde LDX 274 956), 2:340–43.

LUBET, ALEX, revs. of *Maxwell Street Wedding—The Maxwell Street Klezmer Band* (Global Village CD136), and *Dave Taras: Yiddish-American Klezmer Music: 1925–56* (Yazoo 7001), 1:158–59; 160–62.

M

MAGRINI, TULLIA ed., *Il maggio drammatico: Una tradizione di teatro in musica*, rev. by LINDA BARWICK, 2:286–90.

MANUEL, PETER, *Thumri in Historical and Stylistic Perspectives*, rev. by BONNIE C. WADE, 1: 129–32.

MARCH, RICHARD, rev. of *Polka Happiness* by CHARLES KEIL and *A Passion for Polka* by VICTOR GREENE, 2:298–301.

Maxwell Street Wedding—The Maxwell Street Klezmer Band (Global Village CD136), rev. by ALEX LUBET, 1:158–60.

MEADOWS, EDDIE S., Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:82–84.

MEADOWS, EDDIE S., rev. of *Feelin' Good. Jessie Mae Hemphill* (High Water LP 1012), and *Hezekiah and the House Rockers* (High Water LP 1011) 1:153–54.

"Metaphors of Power, Metaphors of Truth: The Politics of Music Professionalism in Bulgarian Folk Orchestras," DONNA A. BUCHANAN, 3:381–416.

MEYER, LEONARD B., Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:84–87.

MILLER, TERRY E., rev. of *LAOS: Traditional Music of the South/LAOS: Musique traditionnelle du sud* (Auvidis D-8042), 1:162–65.

MILLER, TERRY E. and SAM-ANG SAM, "The Classical Musics of Cambodia and Thailand: A Study of Distinctions," 2:229–44.

MILLER, TERRY E., rev. of *Cambodge/Cambodia: Musiques de l'exil/Music of the Exile* (VDE-Gallo VDE CD-698), 2:333–35.

MONSON, INGRID, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:87–89.

Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration, rev. by DANIEL K. RÜEGG, 3:510–13.

MOYLE, ALICE MARSHALL ed., *Music and Dance of Aboriginal Australia and the South Pacific: The Effects of Documentation on the Living Tradition*, rev. by JOANN W. KEALIINOHOMOKU, 2:277–79.

"Music and Theory of the Possession Cult Leaders in Chibale, Serenje District, Zambia," by JAN J. IJZERMANS, 2:245–74.

Music of New Mexico: Hispanic Tradtions (Smithsonian Folkways CD SF 40409), rev. by BRENDA M. ROMERO, 2:309–13.

Music of New Mexico: Native American Traditions (Smithsonian Folkways CD SF 40408), rev. by BRENDA M. ROMERO, 2:309–13.

Música Tradicional de Lambayeque (Music of the World, Ltd., AMTA-6), rev. by DALE A. OLSEN, 1:154–57.

Música Tradicional del Cusco (Music of the World, Ltd., AMTA-5), rev. by DALE A. OLSEN, 1:154–57.

Musique sur les Routes de la Soie (Music on the Silk Roads) (Auvidis B 6776), rev. by MARK SLOBIN, 1:172–74.

N

Navajo Songs (Smithsonian Folkways CD SF 40403), rev. by BRENDA M. ROMERO, 2:309–13.

NAVARETTE, SERGIO, rev. of *The Wood That Sings: The Marimba in Chiapas, Mexico* by LAURENCE KAPTAIN, 2:279–82.

O

OLSEN, DALE A., rev. of *The Spirit Cries: Music from the Rainforests of South America and the Caribbean* (Rykodisc RCD 10250), 1:165–67.

OLSEN, DALE A., revs of *Música Tradicional del Cusco* (Music of the World, Ltd., AMTA-5), and *Música Tradicional de Lambayeque* (Music of the World, Ltd., AMTA-6), 1:154–57.

P

Papirossn: Talila Chant le Yiddish (Le Chant du Monde LDX 274 956), rev. by ALEX LUBET, 2:340–43.

PERLIS, VIVIAN, rev. of *Charles Seeger: A Life in Music* by ANN M. PESCATELLO, 2:290–92.

PESCATELLO, ANN M., *Charles Seeger: A Life in Music*, rev. by VIVIAN PERLIS, 2:290–92.

PO-MAN WONG, CYNTHIA, and JOHN TING-JUI HO, rev. of *Taiwan, Republic of China—Music of the Aboriginal Tribes* (Jecklin-Disco JD653-2), 3:511–14.

POST, JENNIFER C. ed. Dissertations and Theses. 1:125–28.

Prof. Debu Chaudhuri, Sitar (India Archive Music IAM-CD 1002), rev. by DAVID ROCHE, 2:327–33.

PRÖGLER, J. A., "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," 1:21–54.

PRÖGLER, J. A., Rejoinder, 1:100–103.

R

RAHKONEN, CARL, revs of *Aarnion sisarukset: Hämen polkka (The Aarnio Family Band: Finnish Folk Music from the 1930's)* and *Lauluja lännen kultalasta: Finnish American Recordings 1907–1938* (Kaustinen Finland: Folk Music Institute KICD 25), 2:338–40.

Rashid Khan, Vocal (India Archive Music IAM-CD 1003), rev. by DAVID ROCHE, 2:327–33.

REAGON, BERNICE JOHNSON, *We'll Understand It Better By and By*, rev. by DONNA McNEIL COX, 2:292–94.

"Reminiscences and Exhortations: Growing Up in American Folk Music," by BESS LOMAX HAWES, 2:179–92.

rhythm + jews—The Klezmatics (Flying Fish FF 70591), rev. by ALEX LUBET, 2:340–43.

"Rhythm as Duration of Sounds in *Tumba Francesa*," by OLAVO ALÉN, 1:55–71.

"Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy," by ROBERT WALSER, 2:193–218.

ROCHE, DAVID, revs of *Ustad Vilayat Khan, Sitar* (India Archive Music IAM-CD 1001), *Prof. Debu Chaudhuri, Sitar* (India Archive Music IAM-CD 1002), *Rashid Khan, Vocal* (India Archive Music IAM-CD 1003), *Ajoy Chakrabarty, Vocal* (India Archive Music IAM-CD 1004), *Ustad Imrat Khan, Surbahar/Sitar* (India Archive Music IAM-CD 1005), *Buddhadev Das Gupta, Sarod* (India Archive Music IAM-CD 1006), 2:327–33.

ROMERO, BRENDA M., revs of *Music of New Mexico: Native American Traditions* (Smithsonian Folkways CD SF 40408), *Music of New Mexico: Hispanic Tradtions* (Smithsonian Folkways CD SF 40409), *Navajo Songs* (Smithsonian Folkways CD SF 40403), *Talking Spirits: Native American Music from Hopi, Zuni, and San Juan Pueblos* (Music of the World CDT-126), 2:309–13.

RÜEGG, DANIEL K., rev. of *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*, 3:510–13.

S

SCOTT, JANE WELLS, rev. of *Tom Doherty's Take the Bull by the Horns* (Green Linnet Records GLCD 1131), 3:519–21.

SCOTT-MAXWELL, ALINE, rev. of *Traditions of Gamelan Music in Java*, by R. ANDERSON SUTTON, 1:133–36.

"Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," by J. A. PRÖGLER, 1:21–54.

Shâhjahân Miah: chants mystiques bâuls du Bangladesh dans la tradition de l'ordre Lâlan Shahi (la Maison des Cultures du Monde), rev. by CHARLES CAPWELL, 2:324–25.

SHEPHERD, JOHN, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:89–90.

SHILOAH, AMNON, *Jewish Musical Traditions*, rev. by MIRIAM GERBERG, 1:150–52.

SIGNELL, KARL, rev. of *Voices of the Rainforest* (Rykodisc RCD 10173), 2:335–38.

SLAWEK, STEPHEN, rev. of *Afternoon Rāgas: Bhīmpalāsrī, Multānī* (Raga-211), 3:514–17.

SLAWEK, STEPHEN, rev. of *Hi-Tech Shiva and Other Apocryphal Stories*, by N. A. JAIRAZBHOY, 1:136–39.

SLOBIN, MARK, revs. of *Musique sur les Routes de la Soie (Music on the Silk Roads)* (Auvidis B 6776), *Turkmenistan: La Musique des Bakhshy* (VDE CD-651), and *Afghanistan: Le rubâb de Hérat* (VDE CD-699), 1:172–74.

SMALL, CHRISTOPHER, Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:90–92.

SOMMERS, LAURIE KAY, rev. of *Public Folklore*, by ROBERT BARON and NICHOLAS R. SPITZER, 3:491–93.

The Spirit Cries: Music from the Rainforests of South America and the Caribbean (Rykodisc RCD 10250), rev, by Dale A. Olsen, 1:165–67.

STELLA, REGIS N., *Forms and Styles of Traditional Banoni Music*, rev. by MICHAEL WEBB, 3:506–8.

STRATHERN, ANDREW, "Chant and Spell: Sonemic Contrasts in a Melpa Ritual Sequence," 2:219–28.

SUMARSAM, rev. of *Javanese Gamelan: Traditional Orchestra of Indonesia*, by JENNIFER LINDSAY and *Javanese Shadow Puppets*, by WARD KEELER, 1:143–46.

SUTTON, R. ANDERSON, *Traditions of Gamelan Music in Java*, rev.. by ALINE SCOTT-MAXWELL 1:133–36.

T

Taiwan, Republic of China—Music of the Aboriginal tribes (Jecklin-Disco JD653-2), rev. by CYNTHIA PO-MAN WONG and JOHN.TING-JUI HO, 3:511–14.

Talking Spirits: Native American Music from Hopi, Zuni, and San Juan Pueblos (Music of the World CDT-126), rev. by BRENDA M. ROMERO, 2:309–13.

"Theorizing Heritage," BARBARA KIRSHENBLATT-GIMBLETT, 3:367–80.

"The Theory of Participatory Discrepancies: A Progress Report," by CHARLES KEIL, 1:1–19.

THOMPSON, DONALD and ANNIE F., *Music and Dance in Puerto Rico from the Age of Columbus to Modern Times: An Annotated Bibliography*, rev. by DRID WILLIAMS, 2:301–4.

THOMPSON, GORDON R., "What's in a *Dhāl*? Evidence of *Rāga*-like Approaches in a Gujarati Musical Tradition," 3:417–32.

THOMPSON, GORDON, rev. of *Flights of Improvisation* (LYRCRD 7416), 2:325–27.

Tom Doherty's Take the Bull by the Horns (Green Linnet Records GLCD 1131), rev. by JANE WELLS SCOTT, 3:519–21.

Turath (Heritage). Simon Shabeen Performs Masterworks of the Middle East (CMP 3006), rev. by ANNE K. RASMUSSEN, 2:315–21.

TURINO, THOMAS, *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*, rev. by DANIEL K. RÜEGG, 3:510–13.

Turkmenistan: La Musique des Bakhshy (VDE CD-651), rev. by MARK SLOBIN, 1:172–74.

U

Ustad Imrat Khan, Surbahar/Sitar (India Archive Music IAM-CD 1005), rev. by DAVID ROCHE, 2:327–33.

Ustad Vilayat Khan, Sitar (India Archive Music IAM-CD 1001), rev. by DAVID ROCHE, 2:327–33.

V

Voices of the Rainforest (Rykodisc RCD 10173), rev. by KARL SIGNELL, 2:335–38.

W

WADE, BONNIE C., rev. of *Thumri in Historical and Stylistic Perspectives*, by PETER MANUEL, 1:129–32.

WALSER, ROBERT, "Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy," 2:193–218.

WALSER, ROBERT, rev. of *It's Not About Salary: Rap, Race, and Resistance in Los Angeles*, by BRIAN CROSS, 3:493–95.

WATERMAN, CHRISTOPHER: Response to CHARLES KEIL: "The Theory of Participatory Discrepancies: A Progress Report," J. A. PRÖGLER: "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," and OLAVO ALÉN: "Rhythm as Duration of Sounds in *Tumba Francesa*," 1:92–94.

WEBB, MICHAEL, rev. of *Forms and Styles of Traditional Banoni Music* by REGIS N. STELLA, 3:506–8.

"What's in a *Dhāl*? Evidence of *Rāga*-like Approaches in a Gujarati Musical Tradition," GORDON R. THOMPSON, 3:417–32.

WILCKEN, LOIS E., rev of *Bénin: Rhythmes et chants pour les vodun* (Archives Internationales de Musique Populaire, Geneva), 2:313–15.

WILLIAMS, DRID, rev. of *Music and Dance in Puerto Rico from the Age of Columbus to Modern Times: An Annotated Bibliography*, by DONALD and ANNIE F. THOMPSON, 2:301–4.

WILLIAMS, DRID, *Ten Lectures on Theories of the Dance*, rev. by ANDRÉE GRAU, 1:139–43.

WONG, DEBORAH, rev. of *The JVC Video Anthology of World Music and Dance, Vols. 1–15*, 3:523–32.

WRIGHT, OWEN, *Demetrius Cantemir, The Collection of Notations. Part I: Text*, rev. by WALTER FELDMAN, 1:146–50.